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Vaughan Willians, Ralph
[Mystical songs; arr.]
Five mystical songs

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*bdlay Donnelady
Roll*

FIVE MYSTICAL SONGS

for Baritone Solo

Chorus (ad lib.) and Orchestra

by


R. VAUGHAN WILLIAMS

Words by George Herbert

LONDON

STAINER & BELL

AMERICAN AGENTS: GALAXY MUSIC CORPORATION, NEW YORK



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VOCAL SCORE

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MADE IN GREAT BRITAIN

38 - not aches count?

No. 1. EASTER

Rise, heart; thy Lord is risen. Sing his praise
 Without delays,
 Who takes thee by the hand, that thou likewise
 With him may'st rise:
 That, as his death calcined thee to dust,
 His life may make thee gold, and much more, Just.

Awake, my lute, and struggle for thy part
 With all thy art.
 The cross taught all wood to resound his name
 Who bore the same.
 His stretched sinews taught all strings, what key
 Is best to celebrate this most high day.

Consort both heart and lute, and twist a song
 Pleasant and long:
 Or since all music is but three parts vied,
 And multiplied;
 O let thy blessed Spirit bear a part,
 And make up our defects with his sweet art.

No. 2. I GOT ME FLOWERS

I got me flowers to strew thy way;
 I got me boughs off many a tree:
 But thou wast up by break of day,
 And brought'st thy sweets along with thee.

The Sun arising in the East,
 Though he give light, and the East perfume;
 If they should offer to contest
 With thy arising, they presume.

Can there be any day but this,
 Though many suns to shine endeavour?
 We count three hundred, but we miss:
 There is but one, and that one ever.

No. 3. LOVE BADE ME WELCOME

Love bade me welcome; yet my soul drew back,
 Guilty of dust and sin.
 But quick-eyed Love, observing me grow slack
 From my first entrance in,
 Drew nearer to me, sweetly questioning,
 If I lack'd any thing.

A guest, I answer'd, worthy to be here:
 Love said, You shall be he.
 I the unkind, ungrateful? Ah, my dear,
 I cannot look on thee.
 Love took my hand, and smiling did reply,
 Who made the eyes but I?

Truth, Lord, but I have marr'd them: let my shame
 Go where it doth deserve.
 And know you not, says Love, who bore the blame?
 My dear, then I will serve.
 You must sit down, says Love, and taste my meat:
 So I did sit and eat.

No. 4. THE CALL

Come, my Way, my Truth, my Life:
 Such a Way, as gives us breath:
 Such a Truth, as ends all strife:
 Such a Life, as killeth death.

Come, my Light, my Feast, my Strength:
 Such a Light, as shows a feast:
 Such a Feast, as mends in length:
 Such a Strength, as makes his guest.

Come, my Joy, my Love, my Heart:
 Such a Joy, as none can move:
 Such a Love, as none can part:
 Such a Heart, as joys in love.

No. 5. ANTIPHON

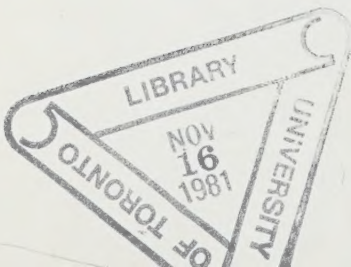
Let all the world in every corner sing,
 My God and King.

The heavens are not too high,
 His praise may thither fly:
 The earth is not too low,
 His praises there may grow.

Let all the world in every corner sing,
 My God and King.

The Church with Psalms must shout,
 No door can keep them out:
 But above all, the heart
 Must bear the longest part.

Let all the world in every corner sing,
 My God and King.



M
 2104
 V38M9
 copy 2

FIVE MYSTICAL SONGS

3

No 1 Easter

GEORGE HERBERT

R. VAUGHAN WILLIAMS

majesti
Maestoso

Blondly
Largamente

Baritone Solo

Rise, heart; thy

Soprano
Alto
Tenor
Bass
CHORUS (ad lib.)

PIANO

Maestoso ♩ = 52

mf *risoluto*

f

(Small notes to be sung, only when there is no Chorus)

Lord is ris - en, thy Lord is ris - en.

Rise, heart; thy Lord is ris - en.

Rise, heart; thy Lord is ris - en.

Rise, heart; thy Lord is ris - en.

Rise, heart; thy Lord is ris - en.

Rise, heart; thy Lord is ris - en.

mf

Sing his praise, Sing his praise, — With - out de - lays, —

mp Sonore

A

Sing his — praise with - out de - lays,

f Sing his praise — with - out de - lays,

f Sing his — praise with - out de - lays,

f Sing his praise with - out de - lays,

f Sing his — praise with - out de - lays,

Who takes thee by the hand, that thou like-wise With him may'st

rise: That, as his death cal -

B cin - ed thee to dust, His

life may make thee gold, and much more,

The Lord Is Risen

Just. _____
(alternative version when there is no chorus)

Rise,
Rise, heart;
Rise, heart;
Rise, heart;
Rise, thy Lord is risen,
Rise, heart;
Rise,

mf cresc.
f

The image shows a page from a musical score for the hymn "The Lord is risen." The score is written for a vocal ensemble (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is common time (C). The vocal parts enter with the lyrics "Rise, heart; thy Lord is risen," and the piano accompaniment provides a harmonic foundation. The score includes various musical notations such as dynamics (ff, f, mp, p, pp, dim.), articulation (accents), and phrasing slurs. The piano part features a prominent triplet figure in the right hand and a more active bass line. The overall style is characteristic of early 20th-century hymnody.

Vocal Parts:

- Soprano:** Rise, heart; thy Lord is risen,
- Alto:** heart; thy Lord is risen.
- Tenor:** heart; thy Lord is risen.
- Bass:** heart; thy Lord is risen.

Piano Accompaniment:

- Right Hand:** Features a triplet figure (three eighth notes beamed together) and various chords.
- Left Hand:** Provides a harmonic base with chords and moving lines.

Dynamics and Performance Instructions:

- ff (fortissimo):** Very loud, used for the initial vocal entries and piano accompaniment.
- f (forte):** Loud, used for the vocal entries.
- mp (mezzo-piano):** Moderately soft, used for the vocal entries.
- p (piano):** Soft, used for the vocal entries.
- pp (pianissimo):** Very soft, used for the piano accompaniment.
- dim. (diminuendo):** Gradually softer, used for the piano accompaniment.

en. *cantabile* *p*

This system contains the first system of a musical score. It features a vocal line with a single note and a piano accompaniment. The piano part has a treble and bass staff. The treble staff begins with a series of chords, followed by a melodic line with triplets. The bass staff has a simple accompaniment. The tempo/mood is marked *cantabile* and the dynamics include *p* (piano).

dim.

This system contains the second system of the musical score. The vocal line continues with a melodic line. The piano accompaniment features a treble and bass staff. The treble staff has a melodic line with triplets. The bass staff has a simple accompaniment. The tempo/mood is marked *dim.* (diminuendo).

D

This system contains the third system of the musical score. It features a vocal line with a single note and a piano accompaniment. The piano part has a treble and bass staff. The treble staff begins with a series of chords, followed by a melodic line. The bass staff has a simple accompaniment. The tempo/mood is marked *D* (Dolce).

Poco animato *p* A - wake, my lute, and strug - gle for thy

Poco animato *pp*

This system contains the fourth system of the musical score. It features a vocal line with a melodic line and a piano accompaniment. The piano part has a treble and bass staff. The treble staff has a melodic line with triplets. The bass staff has a simple accompaniment. The tempo/mood is marked *Poco animato* and the dynamics include *p* (piano) and *pp* (pianissimo).

part With all thy art. *f* The cross taught all

wood to re - sound his name Who bore the same. His

poco rit. *pp* *a*

pp colla voce *a*

tempo

stretch - ed sin - ews taught all strings, what key _____ Is

tempo

poco allarg.

best _____ to cel - e-brate this most high

cresc.

lute, and twist a song Pleas - - - ant and

mf

lute.

lute.

lute.

lute.

p

The first system of the musical score consists of a vocal line and a lute accompaniment. The vocal line is in G minor (three flats) and begins with a half note G, followed by a quarter note A, a quarter note B, and a quarter note C. The lute accompaniment consists of five staves, each labeled 'lute.', with a melodic line and a bass line. The first staff has a melodic line with a half note G, a quarter note A, a quarter note B, and a quarter note C, and a bass line with a half note G and a quarter note A. The second staff has a melodic line with a half note G, a quarter note A, a quarter note B, and a quarter note C, and a bass line with a half note G and a quarter note A. The third staff has a melodic line with a half note G, a quarter note A, a quarter note B, and a quarter note C, and a bass line with a half note G and a quarter note A. The fourth staff has a melodic line with a half note G, a quarter note A, a quarter note B, and a quarter note C, and a bass line with a half note G and a quarter note A. The fifth staff has a melodic line with a half note G, a quarter note A, a quarter note B, and a quarter note C, and a bass line with a half note G and a quarter note A. The system concludes with a half note G, a quarter note A, a quarter note B, and a quarter note C.

long: — Or since all mu - sic is but

G

The second system of the musical score continues the vocal line and lute accompaniment. The vocal line begins with a half note G, followed by a quarter note A, a quarter note B, and a quarter note C. The lute accompaniment consists of five staves, each labeled 'lute.', with a melodic line and a bass line. The first staff has a melodic line with a half note G, a quarter note A, a quarter note B, and a quarter note C, and a bass line with a half note G and a quarter note A. The second staff has a melodic line with a half note G, a quarter note A, a quarter note B, and a quarter note C, and a bass line with a half note G and a quarter note A. The third staff has a melodic line with a half note G, a quarter note A, a quarter note B, and a quarter note C, and a bass line with a half note G and a quarter note A. The fourth staff has a melodic line with a half note G, a quarter note A, a quarter note B, and a quarter note C, and a bass line with a half note G and a quarter note A. The fifth staff has a melodic line with a half note G, a quarter note A, a quarter note B, and a quarter note C, and a bass line with a half note G and a quarter note A. The system concludes with a half note G, a quarter note A, a quarter note B, and a quarter note C.

three parts vied, And mul - ti - plied; —

The third system of the musical score continues the vocal line and lute accompaniment. The vocal line begins with a half note G, followed by a quarter note A, a quarter note B, and a quarter note C. The lute accompaniment consists of five staves, each labeled 'lute.', with a melodic line and a bass line. The first staff has a melodic line with a half note G, a quarter note A, a quarter note B, and a quarter note C, and a bass line with a half note G and a quarter note A. The second staff has a melodic line with a half note G, a quarter note A, a quarter note B, and a quarter note C, and a bass line with a half note G and a quarter note A. The third staff has a melodic line with a half note G, a quarter note A, a quarter note B, and a quarter note C, and a bass line with a half note G and a quarter note A. The fourth staff has a melodic line with a half note G, a quarter note A, a quarter note B, and a quarter note C, and a bass line with a half note G and a quarter note A. The fifth staff has a melodic line with a half note G, a quarter note A, a quarter note B, and a quarter note C, and a bass line with a half note G and a quarter note A. The system concludes with a half note G, a quarter note A, a quarter note B, and a quarter note C.

largamente

f O let thy bless-ed Spir - it bear a part, And

pp largamente. O let thy bless-ed Spir - it

pp largamente. O let thy bless-ed Spir - it

pp largamente. O let thy bless-ed Spir - it

pp largamente. O let thy bless-ed Spir - it

fp cantabile *p dolce*

largamente

dim. H *p* make up our de-fects with his sweet art.

più p *dim. ppp* bear a part, with his sweet art.

più p *dim. ppp* bear a part, with his sweet art.

più p *dim. ppp* bear a part, with his sweet art.

più p *dim. ppp* bear a part, with his sweet art.

poco rall. *p* *ppp*

No 2

I got me flowers

VOICE *Moderato* *mf*

I got me flowersto strew thy

PIANO *pp* *p colla voce*

way; I got me boughs off ma - ny a tree: But thou wast

A

up by break — of day, — And broughtst thy sweets a - long with thee.

The Sun a - ris - ing in the

pp *p* *p*

The musical score is written for voice and piano. The voice part is in a single melodic line with lyrics. The piano accompaniment consists of two staves (treble and bass clef). The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The time signature starts as 3/4 and changes to 4/4 in the second system. Dynamics include *pp* (pianissimo), *p* (piano), and *mf* (mezzo-forte). Performance markings include *Moderato*, *colla voce*, and a section marked **A**. The piano part features complex textures with triplets and dense chordal passages.

B

East, Though he give light, and the East per - fume; If they should

C

of-fer to con - test With thy a - ris-ing, they pre - sume.

Poco più lento.

p

Chorus. (ad lib.)

mp

(humming tone)*

pp

(humming tone)*

pp

(humming tone)*

pp

(humming tone)*

Poco più lento.

pp

*Not with closed lips, but with the sound of a short "u" as in the word "but"

- deav - our? We count three hun-dred, but we miss:

Largamente

f There is but one, and that one ev - er.

ff Largamente There is but one, and that one ev - er.

ff Largamente There is but one, and that one ev - er.

ff Largamente There is but one, and that one ev - er.

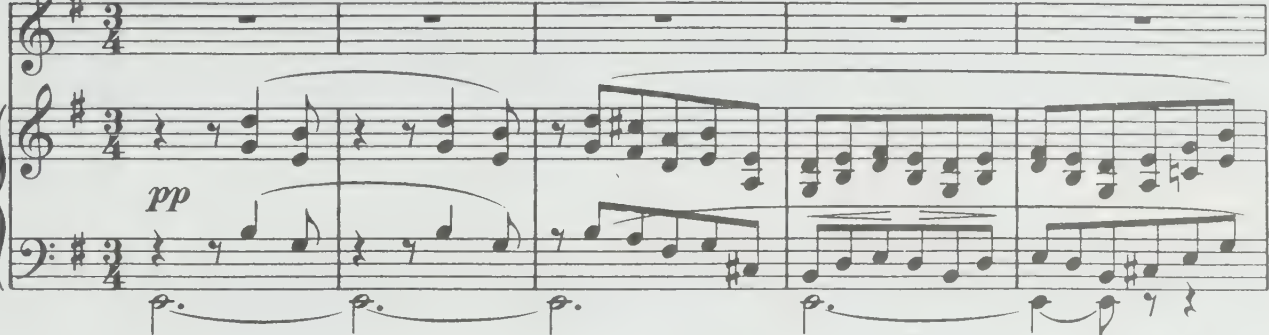
ff Largamente There is but one, and that one ev - er.

ff Largamente

No 3

Love bade me welcome

Andante sostenuto (Tempo Rubato)

VOICE. 

PIANO. *pp*

dolce

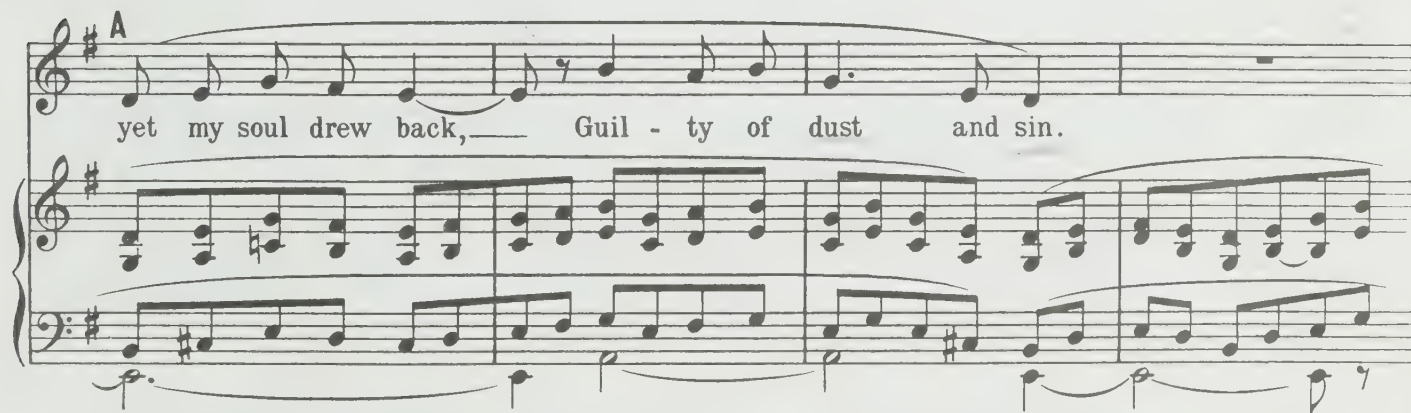
Love bade me wel-come;

pp

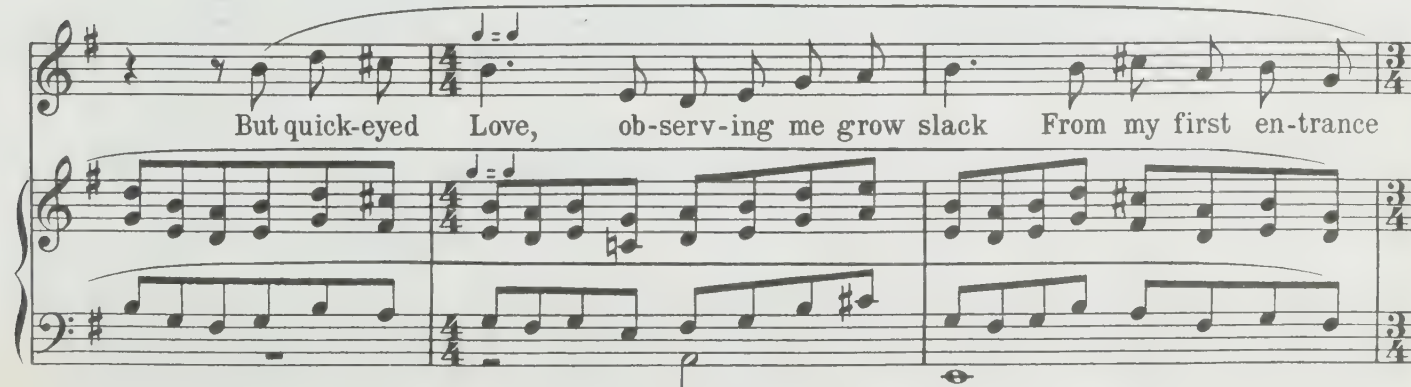


A

yet my soul drew back, — Guil - ty of dust and sin.



But quick-eyed Love, ob-serv-ing me grow slack From my first en-trance



*Largamente***B**

in, Drew near-er to me,— sweet - ly ques-tion-ing, If I lack'd

Largamente
pp dolciss *pp*

an - y thing. "A

a tempo
pp a tempo

guest," I an-swer'd, "worth-y to be here:" Love said,

pp

"You — shall be he." "I the un-kind, un -

poco f *poco f*

C

- grate - ful? Ah, my dear, I can - not look on thee." —

pp *Poco*

pp *colla voce* *pp* *Poco*

animato *p dolce* *D*

Love took my hand, and smil - ing did re -

animato

poco allargando *poco string.*

- ply, "Who made the eyes but I?"

poco allargando *poco string.*

ma poco animato

"Truth, Lord, but I have marr'd them: let my shame

ma poco animato

f

Largamente

Go — where it doth de - serve.

p *colla voce* *Largamente* *p dolce*

Tempo alla prima *p dolce*

"And know you not," says Love,

Tempo alla prima *pp*

poco allarg. *a tempo* *f*

"who bore the blame?" "My dear, — then —"

poco allarg. *a tempo*

Largamente *F* *rit. - - -*

— I will serve?"

colla voce *p Largamente* *pp* *rit. - - -*

a Tempo

"O Sacrum Convivium?"
S.A. *pppp* (*senza espress.*)
Chorus ad lib.
T.B. *pppp* (*senza espress.*)
Ah

a Tempo
ppp *ppp cantabile* *senza cresc.*

pp dolce G
"You must sit down," says Love, "and taste my meat?"
Ah

ppp *colla voce. a tempo*

pp
So I did sit and eat.

pppp *colla voce* *a tempo*

First system of musical notation. The top staff contains a vocal line with a fermata and the letter "H". The middle staves (treble and bass clef) contain piano accompaniment with the dynamic marking *pppp* and the vocal line with the syllable "Ah". The bottom staves (treble and bass clef) contain piano accompaniment with the dynamic marking *pppp* and the vocal line with the syllable "Ah". The piano part includes a *cantabile* marking and a triplet of eighth notes.

Second system of musical notation. The top staff contains a vocal line with a fermata. The middle staves (treble and bass clef) contain piano accompaniment with the dynamic marking *ppp* and the vocal line with the syllable "Ah". The bottom staves (treble and bass clef) contain piano accompaniment with the dynamic marking *ppp* and the vocal line with the syllable "Ah". The piano part includes a *cantabile* marking and a triplet of eighth notes.

Third system of musical notation. The top staff contains a vocal line with a fermata and the tempo marking *poco rall.*. The middle staves (treble and bass clef) contain piano accompaniment with the dynamic marking *pppp* and the vocal line with the syllable "Ah". The bottom staves (treble and bass clef) contain piano accompaniment with the dynamic marking *pppp* and the vocal line with the syllable "Ah". The piano part includes a *cantabile* marking and a triplet of eighth notes.

No 4

The Call

Words by
GEORGE HERBERT

Music by
R. VAUGHAN WILLIAMS

Lento moderato

VOICE *p* Come, my Way, my Truth, my Life: Such a

PIANO *p*

Way, as gives us breath: Such a Truth, as ends all strife: Such a

A

Life, as kill - - - eth death. — Come, my

pp *p*

Light, my Feast, my Strength: Such a Light, as shows a feast: Such a

¹⁾ NOTE—This number may also be sung in D flat.

B

Feast, as mends in length: Such a Strength, as makes his

poco animato *f*
guest. Come, my Joy, my Love, my Heart: Such a

p
Joy as none can move: Such a Love, as none can

rall. *pp* *Tempo Imo tranquillo*
part: Such a Heart, as joys in love.

No 5

*) Antiphon

PIANO

Allegro *risoluto*

p cresc. *non legato* *non legato*

8va basso *Do. **

A *ff*

Soprano

Alto

Tenor *f risoluto*

Bass *f risoluto*

Let all the world in ev - ery cor - ner sing,

Let all the world in ev - ery cor - ner sing,

mf

frisoluto **B**

Let all the world in ev - ery cor - ner sing, _____

Let all the world in ev - ery cor - ner sing, _____

Let all the world in ev - ery cor - ner sing, _____

Let all the world in ev - ery cor - ner sing, _____

Red.

ff My God _____ and King. _____

ff My God _____ and King. _____

ff My God _____ and King. _____

ff My God _____ and King. _____

ff

*

C

mf legato

The

mf legato

The

*dim.**p*

heavens are not too high, His praise _____ may thith - er

heavens are not too high, His praise _____ may thith - er

dim.

D

fly: _____

p dolce

The earth is

fly: _____

p dolce

The earth is

pp

not too low, His prais - es there may grow. _____

not too low, His prais - es there may grow. _____

E

f Let all the world in ev-ery

f Let all the world in ev-ery

f Let all the world in ev-ery

Let all the world in ev - - ery

cresc.

f

ff cor - - - ner sing, _____

ff cor - - - ner sing, _____

ff cor - - - ner sing, _____

ff cor - - - ner sing, _____

non legato

p cresc.

Red.

f *F* *ff*

f *risoluto*

Let all the world in ev - ery

f *risoluto*

Let all the world in ev - ery

f *risoluto*

Let all the world in ev - ery

f *risoluto*

Let all the world in ev - ery

mf

G *ff*

cor - ner sing, My God and King.

ff

cor - ner sing, My God and King.

ff

cor - ner sing, My God and King.

ff

cor - ner sing, My God and King.

ff

Red. *

The first system of the score consists of a piano introduction and accompaniment. It features four staves: three treble clefs and one bass clef. The key signature is D major (two sharps). The introduction is marked with a fermata over a half note D4. The accompaniment begins with a half note D4, followed by a quarter note E4, and then rests. The piano part consists of two staves (treble and bass clef) playing a continuous eighth-note pattern. The treble staff has a melodic line with a fermata over the final measure, while the bass staff provides a harmonic accompaniment. Dynamics include *dim.* (diminuendo) and *p* (piano).

The second system of the score features vocal and piano accompaniment. It consists of four staves: three treble clefs and one bass clef. The key signature is D major (two sharps). The vocal parts (Soprano, Alto, and Tenor) enter with the lyrics "The Church with Psalms must shout,—" and are marked with a forte (*f*) dynamic. The piano accompaniment consists of two staves (treble and bass clef) playing a continuous eighth-note pattern. The treble staff has a melodic line with a fermata over the final measure, while the bass staff provides a harmonic accompaniment. Dynamics include *mf* (mezzo-forte) and *f* (forte).

Poco più tranquillo
p dolce

No door can keep them out: But a -

Poco più tranquillo
p dolce

No door can keep them out: But a -

Poco più tranquillo
p dolce

But a -

Poco più tranquillo
p dolce

But a -

Poco più tranquillo.

f *p*

♩ = ♩

- bove all, the heart Must bear the long - est

- bove all, the heart Must bear the long - est

- bove all, the heart Must bear the long - est

- bove all, the heart Must bear the long - est

♩ = ♩

3 *3*

A Tempo.

part. _____

part. _____

part. _____

part. _____

f risoluto

Let all the

f risoluto

Let all the world in ev - ery

A Tempo.

cresc.

f marcato

non legato

K

Poco animato
f risoluto

dim.

Let all the world in ev - ery cor - ner

Poco animato

dim.

world in ev - ery cor - ner sing, Let all the

f risoluto

Poco animato

dim.

Let all the world _____ Let all the world in

Poco animato

f

dim.

cor - ner sing, Let all the world in ev - ery

Poco animato.

f risoluto

dim

p *pp molto cresc.* *ff*

ev - ery cor - ner sing,

p *pp molto cresc.* *ff*

world sing,

p *pp molto cresc.* *ff*

ev - ery cor - ner sing,

p *pp molto cresc.* *ff*

cor - - ner sing,

p *pp molto cresc.* *ff*

Ped. *

Largamente **L** *Tempo alla Ma*

ff My God and King.

Largamente *Tempo alla Ma*

ff My God and King.

Largamente *Tempo alla Ma*

ff My God and King.

Largamente *Tempo alla Ma*

ff My God and King.

Largamente *Tempo alla Ma*

ff

ff
My God — and King.

ff
My God — and King.

ff
My God — and King.

ff
My God — and King.

Poco più lento **M**
ff marcato
Let all the world in ev - er - y cor - ner sing, My God and

Poco più lento *ff marcato*
Let all the world in ev - er - y cor - ner sing, My God and

Poco più lento *ff marcato*
Let all the world in ev - er - y cor - ner sing, My God and

Poco più lento *ff marcato*
Let all the world in ev - er - y cor - ner sing, My God and

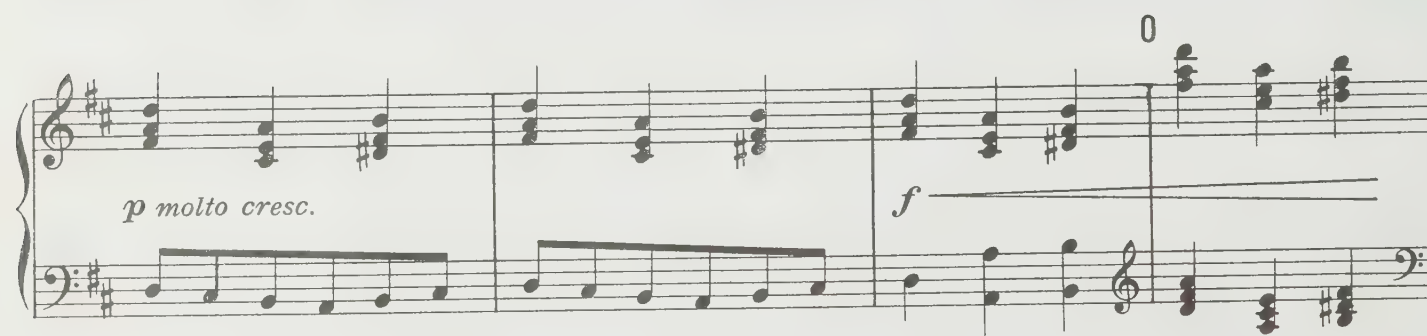
Poco più lento
Let all the world in ev - er - y cor - ner sing, My God and

Tempo alla Ima

Four vocal staves, each with a treble clef and a key signature of two sharps (F# and C#). The time signature is 3/4. Each staff contains a melodic line with a long note followed by a rest, and then a short melodic phrase. Below each staff is the label "King." followed by a horizontal line.

Tempo alla Ima

Piano accompaniment for the first section. The right hand features a series of eighth-note chords, while the left hand plays a steady eighth-note bass line. The dynamic marking *ff* (fortissimo) is present.



Piano accompaniment for the second section. The right hand plays a series of chords, with a dynamic marking *f* (forte) and a crescendo line. The left hand plays a steady eighth-note bass line. The dynamic marking *p molto cresc.* (piano molto crescendo) is present.



Piano accompaniment for the third section. The right hand features a series of chords, with a dynamic marking *ff* (fortissimo). The left hand plays a steady eighth-note bass line. The section ends with a double bar line.

APPENDIX

Antiphon

Alternative version for Solo voice

Allegro

VOICE

PIANO

risoluto

p cresc.

non legato

8va bassa... Ped.

f

ff

f risoluto

mf

Let all the

world in every corner sing,

Ped.

B *ff*

My God — and King.

mf legato

The

dim. *p*

C

heavens are not too high, His praise

— may thith - er fly:

pp

p dolce D

The earth is not too low, His

prais - es there may grow.

mf cresc.

Let all the world in ev - ery cor - - ner

cresc.

E *ff*

sing, My God and King.

ff *p cresc. non legato*

And. *

f *ff*

f *risoluto*
Let all the world in ev - ery

mf

cor - ner sing, My God and

ff *f*

Red. *

G
King.

ff *dim.* *p*

mf

The Church with Psalms must

mf

shout,— No door can keep them out:

f

Poco più tranquillo
p dolce

But a - bove all, the heart Must bear—

p dolce

a Tempo

— the long - est part. —

non legato cresc.

Red.

Poco animato

f *dim.*

Let all the world in ev - ery cor - ner, ev - ery

dim.

p

cor - ner sing, _____

p *cresc.*

Red. *

K *Largamente* *Tempo alla Ma*

ff

My God _____ and King. _____

f *ff*

ff

My God _____ and King. _____

f *ff*

L *Poco più lento*
ff *marcato*



Let all the world in ev - er - y cor - ner sing, My God and

Tempo alla Ma

King.

ff

M

p molto cresc.

f

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